

AMERICAN RESEARCH CENTER IN EGYPT

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THE 1997 SEASON OF THE MFA BOSTON AT GEBEL BARKAL, SUDAN

TIMOTHY KENDALL



FIG. 1:
NEWLY DISCOVERED TEMPLE RUINS ON THE WADI
MUQADDAM IN THE BAYUDA DESERT, NEAR JEBEL MERAGHA
(SEEN IN DISTANCE). PHOTOGRAPHED DEC. 31, 1996.

Since 1986, the Museum of Fine Arts, Boston, has completed five seasons of excavations at Gebel Barkal, near Karima, Sudan; our concession area is the very same as that worked by George A. Reisner of our institution between 1916 and 1920. From January 1 to 17, 1997, we had our latest—and shortest—season, but our results were extraordinary. The team consisted of myself, director; Cynthia Shartzter, project manager; Susanne Gänsicke, conservator, and Alan M. May, our generous sponsor, who assisted as archaeological intern, recorder and photographer. On the Sudanese side, we were augmented by Hassan Ahmed Mohammed, representing the Directorate of Antiquities (NCAM) and by Fa'iz Hassan Osman, representing the Department of

Archaeology, Karima University, both of whom rendered outstanding service to us as supervisors for our twenty-seven workmen, who were sometimes divided between four loci. We are profoundly grateful to Mr. Hassan Hussein Idriss, Director General of Antiquities and Museums

of the Sudan, and his entire staff in Khartoum for expediting our mission and giving us such complete and friendly support under such severe time restrictions.

MERAGHA:

A "LOST CITY" IN THE BAYUDA DESERT—
AN ACCIDENTAL FIND

On December 31, while making the 300 km. crossing of the Bayuda between Omdurman and Karima, we drove part way on a seldom-used track that took us, by chance, to a highly important, previously unrecorded archaeological site. About six hours out of Khartoum and about twenty minutes beyond the lorry stop known as Hasamiya, at roughly lat. N 17° 25', long. E 31° 40', we were driving through a sandy plain surrounded by distant hills

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EGYPTIAN ANTIQUITIES PROJECT UPDATE

In November 1993, the American Research Center in Egypt signed an agreement with the United States Agency for International Development to administer a \$15 million fund in Egyptian currency for the conservation of Egyptian Antiquities. Implemented in close collaboration with the Supreme Council of Antiquities, the scope of the conservation work is extensive—from Pharaonic monuments to Islamic, Coptic and Jewish monuments and documentation of the more modern period in Egyptian history. This update is provided by **Robert K. "Chip" Vincent, Jr.**, who has been Project Director of the EAP since March 1994.

COMPLETED EAP PROJECTS

Since the spring of last year, the Egyptian Antiquities Project of the American Research Center in Egypt has moved ahead with a wide variety of projects. Four projects have been finished, including final reports of publication standard and camera-ready graphics. They are:

In Alexandria, the Institute of Nautical Archaeology-Egypt (INA-Egypt), under the direction of **Doug Haldane**, finished the conversion of outbuildings in the grounds of the Maritime Museum, a house that formerly belonged to an uncle of King Farouk. A fine example of adaptive re-use, these buildings now constitute INA's conservation lab for the treatment of submerged artifacts being raised from a shipwreck in the Red Sea. The cargo of this early eighteenth-century trading ship, packed with Chinese porcelain, has been excavated for the past two summers. Now, in these long-abandoned build-

ings, a full-time conservator assisted by part-time staff and volunteers is bringing back to the world these exquisite artifacts.

At Dakhleh Oasis in the Western Desert, **Tony Mills** and **Adam Zielinski** have thoroughly studied the beautiful but sadly collapsing tombs at al-Muzzawaka. These two late first-century, early second-century A.D. cave tombs are the only ones remaining out of some 300 at the necropolis. The richly decorated walls and ceilings are wonderful examples of typical Pharaonic themes side by side with classical depictions. In their report, Mills and Zielinski suggest that the tombs can be saved from total collapse by isolating them from the shale formation that is crushing them. However, they stress that a replica should be built nearby to receive the expected influx of visitors.

Lyla Brock has completed the final phase of conservation of KV55 in the Valley of the Kings by consolidating and reattaching the remaining plaster. This tomb, first excavated by American **Theodore Davis** in 1918, is significant for its Armana period content.

The Friends of the Fulbright, in conjunction with the American Association of Museums in Washington, DC, has successfully completed the second and final training program in museum management for eight additional Supreme Council of Antiquities (SCA) staff. Changes in curriculum and location based on recommendations from the first session resulted in an improved and successful course.

OTHER EAP PROJECTS

Nineteen other projects are in various stages of implementation. Here are some of the highlights:

CAIRO

In Islamic Cairo, a series of monument conservation projects are underway. At the Sabil-Kuttab Nafisa Bayda, **Agnieska** and **Jarek Dobrowolski** (now EAP Technical Director) have ventilated and strengthened the foundations and installed a new roof above the existing one, while **Theo Gayer-Anderson** has directed the cleaning and conservation of the stone work. Francis Dzikowski has been documenting it photographically.

Using photogrammetry, a team led by **Dr. Saleh Lamei** has produced superb architectural drawings of the Bab Zuwayla and the Mosque of Saleh Tala'i. We expect the work of cleaning and consolidating the Bab Zuwayla will begin on-site in September.

The nearby Zawiya-Sabil of Farag Ibn Barquq is nearly at the tender stage; local contractors will prepare bids for the major structural aspects of its conservation. Across the Midan, the Mosque of Saleh Tala'i, still plagued by water problems, will have its roof replaced and its exquisite minbar cleaned and consolidated.

Further along the street towards the citadel, the 180-room, Mameluke-to-Ottoman period palace is receiving needed attention. **Prof. Brown Morton** spent much of his sabbatical devising conservation action plans for the eastern courtyard. Present work is concentrating on cleaning and shoring up the rooms which are structurally weak. Technical adjuncts **Alaa El-Habashi**

and **Hoda Abdel Hamid** have directed these operations.

In ancillary activities, **Mark Easton** is working with the American Chamber of Commerce to develop a garbage clean-up in the area based on two-year financial commitments from major companies. **Professor Ron Walkey** and graduate architecture students from the University of British Columbia worked on a wonderful submission and model of the Bab Zuwayla area. The submission offers alternative proposals for some good upgrading of several buildings and plots; the model is on display in ARCE's reception area.

Also in Islamic Cairo, architect **Nick Warner** is continuing his research and compiling a map which, for the first time, will show the existing monuments in ground floor plan. This will be a valuable historical resource and planning tool.

Dr. Bernard O'Kane of the American University in Cairo has begun a new project to document the unpublished and disappearing inscriptions on the registered Islamic monuments. He and his team have performed a thorough search to determine which inscriptions have already been published so they can focus on the unrecorded, primarily Ottoman-period ones.

Dr. Kamal Hefny has completed his groundwater investigations in both the Bab Zuwayla and Old Cairo areas. We believe USAID will fund "conservation through infrastructure" by the installation of a sewer in the Bab Zuwayla area to help relieve citizens and monuments alike from the high groundwater that plagues the area.

Old Cairo, sometimes called the Coptic area, has also been receiving a great deal of attention. Prof. Morton prepared the specifications for a RFP for presentation and planning of the area. Applications were sent out and a two-stage evaluation and selection process is underway.



1996 PARTICIPANTS IN THE MUSEUM MANAGEMENT TRAINING PROGRAM: LEFT TO RIGHT, BOTTOM ROW—RANYA RASHED, SALWA ABDUL RAHMAN, KAWTHER EL LEITHY, MAGDA ATTALLA, SHERINE OMAR. CENTER—ABDOU ABDELLA EL DERBY, IMAN MAHMOUD ABDEL HAFEZ. TOP ROW—CHIP VINCENT, OSAMA AGDEL WARETH, MAHMOUD EL HALWAGY, MAGDY MANSOUR BADAWI, ADEL HASSAN GAD EL KERIM.

Coptic icons are the focus of a joint project of the EAP and the Local Cultural Fund (LCF) of the Royal Netherlands Embassy. Building on their seven years of support for the restoration of these icons, the LCF and the EAP will team up to identify significant collections, many of which are deteriorating rapidly, to clean and consolidate them. We have held meetings with the SCA and Pope Shenouda to structure the project. A request for bids will be distributed to those specializing in Coptic icons.

FIELD SCHOOL

Dr. Diana Craig Patch conducted a second season of the ARCE Field School in the spring of 1996. A joint American-Egyptian supervising staff instructed sixteen more SCA inspectors in excavation and recording techniques.

SINAI AND NILE VALLEY LOCATIONS

New work has started in other parts of the country. In Sinai, **Dr. Fred Wendorf** of Southern Methodist University led a team to survey, record and recommend for conservation a series of 75 sites ranging from the upper Paleolithic to Neolithic, Chalcolithic, Bronze and Iron Ages. Two field seasons were completed in 1996 and the final report is now

being written.

In North Sinai, **Dr. Debbie Wallsmith** of New South Associates teamed up with **Dr. Abdel Maqsood** of the SCA to spend three months assisting in the survey, mapping, photography, illustration and ceramic analysis of the results of the excavations conducted in the face of the El-Salaam Peace Canal.

In Luxor one project continued while two more started. Chicago House, under the direction first of **Dr. Peter Dorman** and now **Dr. Ray Johnson**, moved ahead with recommendations on stone fragment cleaning and consolidation at Luxor Temple. Lead conservator, **John Stewart**, followed by full-time conservator, **Hiroko Kariya**, continued physical conservation. A site has been selected on the Temple grounds for a treatment structure, which is currently under design.

On the west bank, Chicago House began the five-year project of documenting, cleaning, consolidating and presenting the small Temple of Amun at Medinet Habu. Beautiful decorated blocks from the Kushite period had been used as foundations for a Ptolemaic wall. They were recorded

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THE AMIRA TRIP
APRIL 2 - MAY 2, 1997

Amira Khattab arrived in New York on April 2 in a wheelchair—giggling—giving **Catherine Clyne**, **Peter Zabielskis** and **Terry Walz**, who were at Kennedy Airport to greet her, a jolt. Luckily, she had not broken a limb but had shrewdly adopted this method of getting through the complexities of New York customs. Amira was excited to be in New York despite the nearly 25 hours en route. **Ellie Smith** graciously hosted her in her apartment overlooking the East River, which reminded Amira of the Nile, while **Ann Russmann** served as Amira's escort, both providing her with first-rate care. The New York whirl included: a reception at the Institute of Fine Arts, given by **David O'Connor**; a luncheon in the Egyptian Department of the Metropolitan Museum of Art, held by **Dorothea Arnold**; a dinner at the extraordinary apartment of **Richard Fazzini** and **Mary McKercher** of the Brooklyn Museum of Art, surrounded by Egyptomaniacal things; and a dinner at the Edwardian apartment of **Terry Walz** overlooking Columbia University. At the Institute reception, former ARCE Cairo directors **John Dorman** and **Richard Verdery** attended, both of whom Amira had not seen in many years.

Amira headed south to Philadelphia on April 7, to be hosted by **David Silverman** (in his home) and the University of Pennsylvania. **Bruce Mainwaring** honored her with a dinner for twenty-five in the Lower Egyptian Gallery, at which he thanked her for having helped him during a special week in Cairo in the eighties. **Lily Brown**, former US director, and her husband attended. While in Philadelphia, **Jennifer Houser Wegner**, **Jill Ervais**, and



AMIRA KHATTAB RECEIVES CRYSTAL PLATE
HELD BY TERRY WALZ. PHOTO: E. BOLMAN

Betsy Bolman served as friends and guides taking Amira shopping and sight-seeing.

In Ann Arbor, April 10-13, Amira was hailed at a special party given by **Sharon Herbert** and many of the archaeologists whose work she has facilitated attended. At the Annual Meeting banquet, **Charles Smith**, President of ARCE, praised her great service on ARCE's behalf for more than 30 years. He presented her with a crystal plate from Tiffany's inscribed with the ARCE logo.

From Ann Arbor, Amira left for a whirlwind tour of the country. The highlights included Chicago, where Amira was the guest of **Peter** and **Kathy Dorman**, **Carol Meyer**, and **Jan Johnson**. They had dinners for her and arranged a warm reception in her honor at the Oriental Institute where all of Amira's Chicago friends showered her with their hospitality. **Emily Teeter** of the Oriental Institute

took Amira shopping and sight-seeing. In Memphis, Amira visited with **Ed Bleiberg** of the Institute of Egyptian Art and Architecture at the University of Memphis. In Los Angeles, former ARCE Fellow **Daniel Crecelius** was her host. A day at Disneyland enthralled Amira. In San Francisco, **Carol Redmount** hosted Amira in her home. On April 24, the Northern California chapter honored her with a reception at the Near Eastern Studies Department at the University of California, Berkeley. Then Amira headed back East.

In Washington, DC, she stayed with her niece **Mervat Hatem** and relaxed a bit. **Mary Ellen Lane**, **Colin Davies** and daughter **Julia** took her to tea. **Betsy Bryan** showed her Johns Hopkins University in Baltimore. In Boston, Amira stayed with **Edward Brovarksi** and **Del Nord** in their beautiful apartment on Beacon Street. **Peter Lacovara** of the Museum of Fine Arts gave a dinner in her honor; guests included **Lanny Bell** and **Mark Lehner**. Amira also found time to see former fellow **Mona Russell**, who had just had a baby. On May 2 Amira left for Cairo with new things, joyous memories and lots of gratitude to all of her friends.

ON THE PERSONNEL FRONT

Livia Alexander, who has served as Membership Officer for the last three years, has accepted a CASA Fellowship at the Center for Arabic Studies Abroad at the American University in Cairo, and will begin her study of Arabic in Cairo this summer. However, she has agreed to continue to serve as Film Workshop Consultant while she's based in Cairo, and will be working next year to formulate an even more ambitious film workshop than we presented in 1997. The United States Information

Agency has supported the Film Workshop Project for the last two years.

Replacing Livia in the Office is **Keira Chism**, who has been hired as ARCE's Administrative Assistant. Keira worked as an administrative assistant at the Kevorkian Center for Near Eastern Studies and as a Teaching Assistant at the University of Massachusetts, where she received her undergraduate degree. She has a Master's in the Program of Near Eastern Studies at New York University. Currently she's a premedical student at Columbia University and hopes to work as a surgeon in crisis areas with refugee populations.

FELLOWS

Margot Badran has agreed to serve this year as the "Islamicist in Residence" at the Cairo Center. She will be carrying out research on Nabawiyya Musa, a modernist Muslim, feminist, and nationalist. Dr. Badran's fellowship is supported by a grant from the National Endowment for the Humanities.

The other NEH Fellow for 1997-98 is **Scott Marcus**, Associate Professor at the University of California, Santa Barbara, for "An Ethnomusicological Study of the Mizmar": six months.

Thanks to a grant from the United States Information Agency, ARCE has offered fellowship grants to the following:

Hibba Abugeidiri, predoctoral candidate, Georgetown University, for "Egyptian Women and the Science Question: Gender in the Making of Colonized Medicine, 1893-1919": eight months.

Jennifer Bell, predoctoral candidate, New York University, for "Power, Politics, and Pollution: the Political Economy of Environmentalism in Egypt": twelve months.

Arthur Goldschmidt, Professor of Middle East History, Pennsylvania State University, for "A Biographical Dictionary of Modern Egypt": three months.



LISA HEIDORN AT REISNER'S GRAVE.
PHOTO: TERRY WALZ

David Peters, predoctoral candidate, University of Chicago, for "World War II and the Egyptian Economy: Reaction to Economic Upheaval": eight months

Teri Tucker, predoctoral candidate at Ohio State University, for "An Examination of Health and Centralized Economic Control during the Roman Period of Ancient Egypt": nine months.

Caroline Williams, Adjunct Lecturer, College of William and Mary, for "Themes of Self and Site in Contemporary Egyptian Painting": four months

Egyptian predoctoral fellowships, provided by a grant from the Ford Foundation, have been offered this year to:

Nairy Hampikian, University of California, Los Angeles, for "Al-Salihiyya Complex: Transformation through Time and Perspectives for the Future."

Alaa el-Habashi, University of Pennsylvania, for "Cairo of the Comite de Conservation des

Monuments de l'Art Arabe: A Study of the Preservation of Arab Monuments and the Protection of Arab Architecture in Egypt from 1881 to 1961."

Ihab el-Zeyyedi, University of Wisconsin, for "Perceived Environmental Quality and Indoor Comfort in the Workplace of Adaptively Reused Facilities: A Comparative Case Study."

Haifaa Khalafallah, Georgetown University, for "Evolution and Reform in the Traditional Legal Process: Established Scholarship and Modern Interpretations."

THE EGYPTIAN STUDIES SOCIETY OF DENVER

One of the livelier groups following research in Egypt is the one centered in Denver at the Denver Museum of Natural History. The chair is **Chris Avincula**, Program Coordinator is **Dennis McDonald**, and Finance Head **Dick Harwood**. The Society meets at least once a month, usually to hear a specialist lecture. Recently **Terry Walz** visited Denver and gave a lecture on the ongoing work of the Egyptian Antiquities Project. There were lots of questions from the audience! The Society has become particularly interested in the work of Barry Kemp at Amarna, and have been distributing information about the project at recent ARCE meetings.

VISIT TO REISNER'S GRAVE

George Reisner, the famous American Egyptologist, died in Cairo in 1942, during World War II, and was buried at the American cemetery in Old Cairo. ARCE members interested in the history of Egyptology might be tempted to visit his grave if they knew how to find it. **Lisa Heidorn**, the 1996 Egyptologist-in-Residence, and I found the grave during a visit in January, and here's how to do it. It's not at all difficult, and a viewing is both nostalgic and satisfying. Take the subway to Old Cairo
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Egyptian Cinema

Last spring, ARCE, International House of Philadelphia and the Middle East Center of the University of Pennsylvania sponsored a film festival and seminar titled "Contemporary Egyptian Cinema: The Last Two Decades." Hosted by International House of Philadelphia, the week-long festival (Feb. 24-Mar. 4) featured a collection of movies from the realist and non-commercial New Egyptian Cinema. Livia Alexander (of ARCE fame) and Walter Armbrust were Coordinator and Consultant, respectively. The festival introduced an American audience to the most recent and successful Egyptian films made since 1927.

The films covered many of the social and political issues essential to a realistic understanding of the culture of Egypt. Three of six directors, Khairy Bishara, Asma' al-Bakri and Usama Fawzi, also participated in post-screening discussions. The opening film, *Terrorism and Kebab* (Sherif Arafa, 1992) was a blockbuster hit in Egypt. The film, set in Cairo's center of bureaucracy, al-Mukgama's office building, describes a law-abiding citizen who arrives to request permission to transfer his son to a new school. Other citizens, equally overwhelmed by the government bureaucracy rally to his support, and in a grotesque and hilarious series of events, are mistaken for hostages. The climax of the film occurs when the so-called terrorist requests a meal of Kebab.

America Abracadabra (Khairy Bishara, 1993), based on a true story, addresses the key issues of Third World nations. Driven by poverty and the effects of a rigid social struc-

ture, alienation has sparked much of the immigration to the U.S. from Third World countries. The film follows a group of young Egyptians from different social backgrounds as they try to emigrate to America. Tricked into travelling to Romania for visas, they encounter one difficulty after another. Finally, they are left penniless and stranded at the Hungarian border.

This documentary film, *On Boys, Girls and the Veil* (Yousry Nasrallah, 1995) records the growing use of the veil among Egyptian women. Interviews of middle class Egyptian women and their relatives describe their homes and illustrate their points of view. Veiling is seen as a necessity in light of the new economics of Egypt, which requires women in the work force. It helps to solve the



LIFE...MY PASSION DIRECTED BY MAGDI AHMED

problems they encounter in the male-dominated public realm.

Magdi Ahmed *Ali's Life...My Passion* is a humorous drama which follows the lives of three young women in a despotic, patriarchal male society and is the most commercially successful in the festival. Each woman in trying to find romance and marriage in Cairo. Instead, one woman discovers that she is a secret second wife, another becomes engaged to a criminal and the third rushes to snag a suitor before her questionable virginity is discovered. The cynical ending shows the three women walking into the sunlight singing a popular, romantic movie tune.

The style of Usama Fawzi's *Asphalt Kings* (1995) is best described as "dirty realism." Set in the poor neighborhoods of Cairo, Fawzi highlights characters who are frustrated and oppressed by neediness and deprivation. He also takes a close look at the contradictions between public morality and the actual behavior of individuals.

Beggars and Noblemen (Asma' al-Bakri, 1991), also looks at contemporary Egyptian society. Al-Bakri focuses on the degradation of the middle class and its impotence in dealing with the local and global events of the 1940s.

The filmmakers' roundtable examined the cause of the current crisis in Egyptian film, pointing to the satellite channel industry which had recently captured the TV markets of the Middle East, and to the lack of copyright protection. They also discussed the characteristics of the works of the New Cinema Group which seems to be moving toward a cinema concerned with the problems of their generation and the failure of national institutions and ideologies. Their emphasis is on technique and subject, and they avoid the star system by taking the camera into the streets of Cairo.



ABOVE:
TERRORISM
AND KEBAB.
DIRECTED BY
SHERIF ARAFA

RIGHT:
SCENE FROM
USAMA FAWZI'S
ASPHALT KINGS

BELOW:
ON BOYS, GIRLS
AND THE VEIL.
DIRECTED BY
YOUSRY
NASRALLAH



ANNUAL MEETING

ARCE's Annual Meeting in Ann Arbor was reckoned a success in all but the weather department; Old Man Winter refused to give up his grip on the Midwest and before the weekend was over we even saw snow. However, around 250 ARCE members and friends came for fellowship and intellectual stimulation and got plenty of both. A great many people descended on the advanced registration table at the Campus Inn and moved swiftly off to the reception given by **James Harris, Louise Bradbury** and **Jan Bacchi** at the Harris home. It was a lovely way to start events off; everyone had a great time. Papers began in earnest the next morning and over the next couple of days attendees enjoyed a high level of scholarly discourse along with the usual enjoyment of seeing old friends and colleagues. The setting at Rackham Hall was particularly conducive to visiting and to browsing at the booksellers' tables of wares. Following **Dr. Ann Radwan's** keynote address on the



LEFT TO RIGHT: RONALD ZITTERKOPF, JIM HARRELL, JOHN SHEARMAN, CHIP VINCENT

research climate in Egypt that challenged United States scholars to try to get closer to their Egyptian counterparts to form a scholarly community, everyone adjourned to the Exhibit Museum of Natural History where the museum hosted a reception in the Hall of Evolution. The setting, with large mammals rearing overhead, provided a dramatic backdrop for the delicious, generously provided food and drink. On Saturday morning, **Chip Vincent**, Project Director of the Egyptian Antiquities Project, gave an update on the project with some stunning slides of recent work.

Another day of panels was capped by the reception and banquet at the Campus Inn. **Amira Khattab** was guest of honor and President of the Board **Carl Smith** presented her with a crystal plate etched with "ARCE" in honor of her 30 years of service. (For more

on Amira's visit, see News from New York, page 4.) Despite some late-night exploration of scholarly themes in the bar at the Campus Inn and various other eateries around town, the intrepid were back for Sunday morning panels. Then everyone packed up and was off until next year in Los Angeles.

MEMBERSHIP DUES

At the annual meeting, the ARCE board of governors voted an increase in dues according to the following schedule:

Regular	\$55
Regular foreign	\$65
Family	\$80
Lotus	\$155

Student and foreign student membership rates remain without change. ♪

AUTHOR'S QUERY

The 1998 annual meeting will be from April 24 to 26 in Los Angeles. For a history of ARCE slide show to celebrate ARCE's 50th anniversary at that time, we would appreciate slides, photos, memorabilia that could be photographed for slides, short reminiscences that could be incorporated. Materials will be returned (and not everything can be used). If you would like to participate in this project, send your contributions to Elaine Schapker at ARCE, 30 East 20th Street, New York, NY 10003. If you have questions, please call her at (212) 529-6661.



MICHAEL JONES AND ROBYN GILLAM AT EXHIBIT MUSEUM RECEPTION AT HALL OF EVOLUTION. DON KUNZ IS IN THE BACKGROUND. PHOTO: E. BOLMAN

NEWS FROM CAIRO

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and re-buried to preserve them. **Dany Roy** supervised the operations.

In May 1996, **John Rutherford** led a joint American-Egyptian team to the Valley of the Kings to begin on-site work for a feasibility study on protecting the tombs against flood damage. The team included specialists in Egyptology, geology, geotechnical and mining engineering, surveying and architecture. They have issued a fine draft report, but need to proceed on site with the lead hydrologist and to make final checks before constructing two prototype protection measures.

In another new project, the EAP is putting the finishing touches on an agreement with **Dr. David O'Connor** and his team to conserve the monumental mud-brick Shunet El-Zebib in Abydos. It has remained a visible, standing monument for almost 4,700 years—the oldest such in Egypt. Along with its intrinsic interest, this enclosure also has great historical significance: taken as a whole it appears to represent in embryo the main features of the great pyramid complexes articulated later at Saqqara, Meydum, Dahshur and Giza. Work will start in September.

Discussions are also underway with the American University in Cairo about a planning grant for **Dr. Kent Weeks** to develop a curriculum of instruction in cultural resource management, intended primarily for SCA employees.

OTHER NEWS

As part of our effort to inform the public about the EAP's work, **Chip Vincent** and **Bill Remsen** have given lectures at ARCE, USAID and to the local community. Articles on the projects have appeared in the ARCE Newsletter and local magazines and newspapers.

Regrettably, **Bill Remsen**, EAP Technical Director since the incep-

tion of the project, has returned to the United States for personal reasons. His ground-breaking work has paved the way for many of the EAP's procedures and projects. **Jarek Dobrowolski** has stepped into the position and proven to be a valuable asset to the team. **Alaa El-Habashi** returned during the summer as Technical Adjunct Research Intern; in September, **Hoda Abdel-Hamid** took the position full-time. In addition, we have hired an administrative assistant to help with the complex tasks associated with these thirty-plus projects.

ENDOWMENT

But we have saved the best for last. Congress has designated endowment funds for ARCE, Chicago House and the EAP. Authorized in July 1996, a series of transfers totaling \$20 million will be placed in endowment for the conservation of Egyptian antiquities. The income generated by this endowment will not become available for several years, but it will continue indefinitely, thus assuring ARCE and the SCA an opportunity to contribute to the preservation of some of the world's most unique and fine antiquities.

NEW FACES

Michael Jones, ADP Manager, is an archaeologist and Egyptologist who has worked in Egypt since 1974 on numerous archaeological projects in different parts of the country; he has also traveled throughout the Middle East and East Africa. During the 1980s and early 90s he oversaw all aspects of the rescue archaeology work on the USAID-funded Greater Cairo Wastewater Project in Giza. More recently, he was the deputy director of the German excavation and restoration project at Siwa Oasis. He sees the urgent need for sensitive conservation and restoration work at Egypt's historic sites as a challenge facing everyone involved in Egypt's past and concerned about Egypt's future.

Brian Martinson, ADP Grant Administrator, has been working in nonprofit administration for the past eleven years. A resident of Minnesota, he founded and served on the Board of Directors of the New Tradition Theater Company from 1986 until 1995. He has served as treasurer for the Sherlock Holmes Housing Cooperative in Minneapolis, Minnesota for two years, and has been a member of the board of United Arts of Central Minnesota from 1988 until 1995. From 1991 until 1995 he served as vice president and chair of development.

Brian is excited about working with ARCE as it continues its work of conserving and preserving the ancient monuments of Egypt. As there are buildings in Cairo older than the country he comes from, he is constantly amazed by the rich history of Egypt and believes strongly in the need to make them available for future generations.

EAP Technical Director, **Jaroslav (Jarek) Dobrowolski** received his Masters of Architecture from the Technical University of Warsaw, and practiced as an architect in Poland. His involvement in the history, architecture and archaeology of the Middle East began in 1980, and since 1985 he has worked in the region every season, cooperating with European, North American and Australian institutes, universities and organizations. For the last four years he has been permanently based in Cairo. He worked on documentation, studies, and architectural conservation on excavation sites and historic buildings ranging from Pharaonic period through Graeco-Roman, Early Christian, Medieval Islamic, Ottoman to nineteenth-century. Before joining the EAP he had been project director at architectural conservation projects in Egypt: a Ptolemaic/Roman site on the Mediterranean coast, and two projects in Islamic Cairo. ♪

Beautification Enduring Traditions



On a return trip from Luxor after the Friends of Chicago House tour last Thanksgiving my companion on the plane and I had an amusing conversation about tattoos. He described to me a fascinating sight he had once witnessed, of an enormous Chinese gentleman sunbathing at a very smart resort. His body was entirely covered with tattoos and he was entirely surrounded by bodyguards. The other guests, like himself, were mesmerized by this amazing spectacle. I told him of a time when I was working on an archaeological site in Southern Iraq where conditions were very spartan and when possible we used to indulge in a luxurious hot wash in the *hammaam* or public baths of the nearby village. We were a fascination for the locals, and they in turn were for us. In particular there was a local woman along whose entire one side of her body and leg was the tattoo of an enormous fish. Neither of us really knew the origins of tattooing, so when I was asked to write an article on kohl I did some delving that took me into other facets of life in Cairo, involving not just the use of kohl, henna, modern cosmetology, wigs and tattoos, but also the cosmetic and essential oils industry.

Tattooing is the practice of making permanent designs on the body. Here in Egypt it has been done with seven needles fixed into a short stick which is bound round the end and plastered. These needles are dipped into natural pigments, usually lamp black, that comes from the residue of candles and paraffin lamps. It is practiced in almost every culture. Cave paintings have dated this art to at

least 8000 BC. The ancient Greeks and Romans used tattoos on their arms, torsos and legs to enhance their charms and it appears to have been a practice associated more with women and the lower classes. By the New Kingdom the art seems to have died out or become unfashionable, except for small tattoos of the god Bes, or an amuletic guard against difficulties associated with child birth and sexually transmitted diseases.

You might now ask what does tattooing have to do with kohl? Perhaps not much. Kohl is used to decorate and protect the eyes of mainly nomadic and rural peoples. The process involves the grinding of lead sulfide, known as galena, mixing it with oil and painting a thick eye liner around the eyes of men, women and children. This supposed to protect the eye from the sun's glare and repel eye diseases. Today, good optometry and modernization have, in general, replaced this practice, but it is still used by the older people in rural Egypt. During Pharaonic times the application of kohl, using ground up lapis lazuli or turquoise was considered as a beauty aid. Like today, the eyes had great allure, and there was a strict adherence to the grooming and beautification of the body. No couture was complete without the application of cosmetics and the decoration of the face, the removal of body hair, and the oiling and perfuming of the bodies of both men and women. The oils, ointments, rouges and kohls were all taken to the grave as essentials to life.

Today tattooing is very much alive in the West with the art used to depict membership in a group, or be appreciated as a work of art, or used to express patriotism, devotion or religious convictions. Here in Cairo the art, if it exists, is not readily visible

with the layers of garments that are worn. I have, on occasion, seen tribal marks on the faces of older women traveling on the Metro, and on a recent trip to the Khan Al-Khalili there was a very proud and handsome woman resting on the sidewalk sporting some striking facial tattoos. She had several gold bracelets on her wrists and was obviously a woman of some substance. However, it is a practice that hardly exists in Cairo and is only seen in the rural areas of the country amongst elderly women. The Copts sometimes have a small cross tattooed on the inside of their wrists. Outside Cairo the Bedouin and desert tribes still continue the practice of using tribal marks on the face and probably the body and there are probably people of Arab or Sudanese origin living in Cairo that continue with the art. During the last five years facial tattoos associated with cosmetology have become popular with the higher echelons of Cairene society. A small hand-held device is used to tattoo semi-permanent eye liner, eyebrows, lip liner and moles to hide blemishes. This form of tattooing fades after one to three years and the procedure has to be reapplied. At present there is a revival or a "fashion fad" to decorate one's feet, ankles and hands with Sudanese henna floral patterns. It now comes out of a convenient tube with no mess and lasts several weeks. The trick is to find the skilled hand to apply it!

In ancient Egypt men and women were vain, spending time attending to their toiletries and the grooming of their bodies; applying rouge and kohl to the face; shaving their bodies; constantly bathing; using ashes and soda which dehydrated the skin and necessitated much oiling and moisturizing to keep the body wrinkle-free and supple. Castor and linseed oils were

affordable for the poor and imported luxury scented oils for the rich. The hair was also important and hair fashions were enhanced with wigs and hair pieces elaborately crimped and braided. The materials used for the wigs corresponded to one's pocketbook. Real hair was used for the rich and fiber from date palms for the poor. Today wigs and hair pieces are just as popular. Real wigs with hair supplied by Chinese female prisoners in China is said to be the best and then there is an endless choice of the present-day synthetics. Barbers point out that a century ago the men's fashion was to shave heads and groom beards, and today it is the other way around.

So, have Cairenes changed much in their quest for eternal youth and beauty? Probably not much. One industry that has evolved was cosmetology, covering a variety of surgical and non-surgical procedures designed to enhance the physique. Men and women are now tucking their tummies, plumping their lips, sculpting their thighs, reshaping their noses, injecting their faces and vaporizing the skin. Plastic surgeons say 80% of their work fifteen years ago was reconstructive, mainly burns or accident victims or those with congenital abnormalities. Today, 80% of their practice is devoted to cosmetic cases. In the early 1980s government grants for overseas study were made available for doctors practicing in various fields of medicine. Many Egyptian surgeons had the opportunity to train in aesthetic plastic surgery in top universities in the USA or France. Currently there are about one hundred twenty certified Egyptian plastic surgeons working in Egypt, many of them high-profile intellectuals catering to the elite. The cost is half the price of similar procedures in the USA and Europe,



THE USE OF KOHL DATES BACK TO ANCIENT TIMES. HERE IS THE FAMOUS PORTRAIT **HATSHEPSAT** BY BRUNTON.

making it more affordable. Arab tourists find Cairo a much more convenient city to undergo cosmetic surgery. The most popular procedures are liposuctions, blepharoplasty, rhinoplasty and full face lifts. Aftercare nursing in the hospitals can be inadequate, but you can always bring along your own nurse! (Egypt Today May 1996)

The Nationalistic movement that began with President Nasser enacted Law 1036 that forbade the importation of all finished cosmetics and fragrances. A company called Forem imported the raw materials; the packaging and product were assembled in Egypt and sold in the local markets under their original names such as Yardley, Elizabeth Arden, L'Oreal and Estee Lauder. However, goods assembled in Egypt were often not considered the same thing as the product imported from the West, and sales of the local merchandise were sluggish. Out of this scenario developed a company called Yasmina, started in 1981 by Mr. Tounsy and his wife

Magda. Magda was a pharmacist who went on to produce an extensive range of high fashion nail polish, followed by blushers, lipstick, soap and shampoo. Her husband Mr. Tounsy, went into the essential oils business and became chairman of the board for Kato Aromatic. By 1977 Kato had secured at least 70% of the world's essential oils market. By 1986 Egypt grew half the world's supply of jasmine used as the base for perfumes. Fifty percent of all French perfumes have Egyptian jasmine as part of their formulas. The market now includes the largest percentage of aromatic and medicinal oils sold overseas. A small percentage is sold locally in various forms, such as the huge variety of floral and spice essences sold individu-

ally or blended in the perfume shops of Khan Al-Khalili. Now there are herbal shops with herbal oil remedies available in supermarkets. A label on one potion claims the contents cure everything except death! (Egypt Today, April 1983, May 1994)

So here you have a brief synopsis of the little changed aspirations valued through the ages. For those interested in a little facial tattooing, or a non-surgical face lift, try the Margaret Rose Beauty Shop in the Semiramis International Hotel in Cairo. For something a little more drastic, try the Shaalan Surgical Center in Mohendiseen. For a little fun with henna, try Latifa at Ethno or the Workshop in Maadi. She takes no less than five clients at a session. As for wigs, you can always consult with Mohammed in his shop below the ARCE offices. His clientele include a number of prominent actors and actresses. There is always the experience of having body hair removed with the Middle Eastern technique using sugar wax, available at most hairdressing salons. ♀

Fran Vincent

when we suddenly came upon a heap of finely cut sandstone blocks, column drums and capitals (fig. 1). We stopped and within minutes found more concentrations of such stones, which suggested a group of seven tiny ruined temples within 150 m. Unfortunately there was no trace of inscription or relief on any of the blocks, but the visible column drums were each one Egyptian cubit (52.3 cm) in diameter. The bell-shaped capitals suggested a late Napatan or Meroitic date.

On the east side of the temple ruins was what seemed like a cemetery of low tumuli. 200 m farther east was a group of four or five small ruined hut-like structures of stacked ferricrete slabs, with grindstones lying about. To the south were traces of a long low wall of rough ferricrete slabs, set upright in the sand, which could be followed for about 200 m. This wall may once have defined the site's southern perimeter.

The site lay about three kilometers west of a prominent mountain. In order to discover its name, we drove toward it and found some local resident bedouin. These people had their huts directly on the main lorry track, beside a well "giving abundant water all year round," which allowed them to operate a small tea station. The mountain, they told us, was called Jebel Meragha, although no mountain by this name appeared on any of the regular published maps. Rightly or wrongly, we began calling our site Meragha. We remained here about one hour and took many photographs; I was also able to make a rough map of the site by pacing. Unfortunately, we had far to travel before nightfall and thus, regretfully, had to make a hasty departure. We did hope that we could soon return with a GPS and locate it precisely.

The site appears to have been a

WHY TAHAQA WAS BURIED IN THIS ISOLATED SPOT, SO FAR FROM HIS ANCESTORS, HAS REMAINED A PUZZLE

Bayuda caravanserai of the later Napatan or Meroitic period. The concentration of religious buildings and fine quality of masonry suggest that it must also have been an official state outpost. What seems most unexpected—but actually not surprising—is that the site did not lie on the desert road connecting Napata and Meroe; it is on the road linking the great bend of the Nile (near modern Korti) with the confluence of the two Niles (now the site of Omdurman and Khartoum). In other words it must have serviced a heavy ancient overland traffic that followed the same route as so much Sudanese lorry and bus traffic of today—a route that will soon become a paved highway and pass it by within two kilometers!

WHY DID TAHAQA BUILD HIS PYRAMID AT NURI? A POSSIBLE EXPLANATION

We arrived in Karima and set up our house on January 1-2, but since our normal work could not commence until Saturday, Jan. 4, we tried to use our limited time constructively. One of our research projects, requiring no excavation, was to test a theory we had developed in Boston. This theory was that the site of Nuri had been selected as a royal cemetery for religious reasons having to do with astronomical alignments. This required that we climb Gebel Barkal with a theodolite.

The royal cemetery of Nuri, on the left bank, had been founded by Taharqa as a replacement for the old dynastic necropolis at el-Kurru, 25 km. downstream on the right bank. Why he was buried in this isolated spot, so far from his ancestors, has remained a puzzle. Some have sup-

posed that he was not of the main royal line and thus wished to distance himself from his predecessors. With Tanwetamani's return to el-Kurru, Taharqa's pyramid remained the only king's tomb at Nuri until the death of his second successor Atlanersa, about 640 B.C. From then on, nineteen of the next twenty kings of Kush to the late fourth century B.C., together with fifty-four queens, built their pyramids here.

Nuri lies 12 km. upstream and on the opposite bank from Gebel Barkal, and for that reason one unconsciously thinks it lies to the south. In fact, it lies to the east-northeast of Gebel Barkal. The tips of its pyramids can be seen from the top of the mountain just below the horizon. When in Boston we began to consider where the sun rose and set at particular seasons with respect to the monuments of Napata, we realized that the Nuri pyramids, when seen from the top of Gebel Barkal, were very close to the horizon point where the sun rose at the summer solstice. Unfortunately no map we had was accurate enough to allow us to obtain an exact fix on the pyramids. Thus, from the summit of Gebel Barkal, we needed to determine the visible angle of Nuri from true north.

Since we knew that the angle of the axis of the outer court of the Great Amun Temple (B 500) was between 124°-125°, we took a fix on the summit of Taharqa's pyramid from the cliff and determined that it lay 56° to the left. This indicated that it lay about 68°-69° from true north. In Boston, we had established that from the summit of Gebel Barkal the sun would appear to rise at 65° on the summer solstice, June 21. It became obvious, then, that on that date, the sunrise and the pyramid were closely but not precisely aligned. Utilizing computer software known as Distant Suns, we could set the sun's path back to about 660 B.C., and we discovered that virtually the same situation held

true. At first glance, this lack of perfect alignment seemed to negate the possibility that the pyramid was built with this solar phenomenon in mind—until we realized that it was not the summer solstice that mattered ritually to the Egyptians. It was New Year's Day, which occurred about a month later in the calendar, when the rising star Sirius became visible just before dawn at 107° on the horizon and seemed to harbingers the annual rising of the Nile. It thus becomes extremely interesting to observe (on the computer) that at the very time Sirius appears near the horizon (July 18-24) the sun rises at about 68°-69°, directly over the summit of Taharqa's pyramid.

The Egyptian New Year's Day was conceived as a temporal metaphor for the beginning of time. Rituals performed on this day simulated the divine act of Creation; the king's birth and coronation were re-enacted, and the reigning pharaoh was likened to the god Horus at his crowning. The king's troubles of the previous year and all the past ills of the state were ritually washed away, so that both king and state could begin the new year renewed, strong, and pure. Seen in the context of Taharqa's ill-starred reign, his tomb, which imitated the form of the Osireion at Abydos, and its site, if dictated by the point of sunrise at New Year's Day, would seem to have doubly ensured that the deceased king, martyred by the Assyrians just as Osiris was martyred by Seth, would be reborn as the mythical first king and avenged annually by a new Horus, and that the Napatan dynasty would follow in repetition of those of the First Time.

The metaphorical implications of



FIG. 2:
THE PALACE OF ASPELTA AT GEBEL BARKAL
(B 1200, LEVEL II), UNDER EXCAVATION
APRIL, 1996.

the siting of Taharqa's tomb and the Nuri cemetery in general, when considered in this way, are profound, and we hope to continue to explore the possibilities and to try to verify the alignments in the coming months by actual observation. In this experiment we hope to obtain the photographic assistance of Mr. Isam ed-Din Osman el-Hadi of Karima University.

EXCAVATIONS IN THE NAPATAN PALACE

The importance of the New Year ceremonies at Napata were dramatically revealed to us during our last two seasons in our excavations of the Napatan palace (B 1200), supervised by Cynthia Shartzer. Here we have cleared the better part of a large hall, inscribed for Aspetta, which seems to have been the very place where the king performed purification rituals connected with the advent of the New Year. Traces of blue and red paint on the plastered mud brick have revealed that the walls were painted. The fallen sandstone columns, nearly five meters high, were of papyrus bud form but topped with additional capitals of addorsed rams' heads crowned with sundisks (fig. 2). The lower and upper parts of the columns were smooth and paint-

ed in blue, red, and yellow, while the mid-sections were carved in sunk relief with figures of standing goddesses and their protective utterances for the king. Although most of the goddesses' names (and all their heads) are lost, one was called *s3-rnpt* ("Protectress of the year"). They were probably all identified with Sekhmet, who needed

special appeasement during this period to render her protective.

The palace seems first to have been built by Kashta in the mid-eighth century B.C. It was later entirely rebuilt in the late seventh century by Anlamani and Aspetta. This level, as we found, was destroyed by fire, probably by the troops of Psammetichus II in 593 B.C. A third level was then built directly on top of the ruins, and this was again rebuilt in the fourth century B.C. B 1200 was finally abandoned, probably in the second century B.C. and replaced by a new palace (B 100), built just in front of it.

EXCAVATION OF A FLAG NICHE IN THE GREAT AMUN TEMPLE

In 1987, we found intact the bronze fittings of the base of one of the flagmasts of the second pylon of the Great Amun temple (B 500). This season, under the supervision of Susanne Gänsicke, we excavated a second. Although, to our disappointment, we found the pit severely disturbed, probably by Reisner's diggers, we were able to recover much of the bronze sheathing, plate and iron nails that had been affixed to the bottom of the mast, erected in Meroitic times. We also recovered five more bronze plaques in the shape of bound enemy prisoners. Unfortunately only one was complete. Due to the fragmentary nature of the bronze bottom plate, we were also able to understand

for the first time that the temple flagmasts had been set upon granite foundation stones.

With the permission of NCAM, we were able to bring all of the prisoner plaques back to Boston for study and cleaning, and we hope to recover the inscriptions and incised details which must lie under the present corrosion. As we knew from similar finds made in 1987, these objects were ritually nailed to the bottom of each flag mast prior to its being raised and prior to its being sheathed at the bottom with bronze plate. Our excavated flag niche, strangely, also produced a tiny piece of gold: a rolled up appliqué in the shape of a nb-sign.

B 1100:
THE GEBEL BARKAL SANCTUARY
OF THE ROYAL URAEUS
GODDESSES

Our most important find at Barkal this season was the destroyed entrance to a temple, built against the cliff, that had apparently been buried in antiquity in a landslide. Reisner called the area B 1100, although we did not excavate it.

In previous publications, I have shown that the 74 m high pinnacle on Gebel Barkal was anciently conceived as a natural colossus of a uraeus and, thus, an effigy, in serpent form, of any of a number of great goddesses associated with the crowns of both the king and Amun. From the west the pinnacle was seen as a uraeus crowned with a sun disk, which was the usual form of the god's uraeus. In this case the rock was thought to personify variously Hathor, Mut, Isis, Bastet, Tefnut, Sekhmet, etc. Not surprisingly, temples dedicated to these very goddesses (B 200 and 300) were placed immediately at the foot of the pinnacle on the west side. From the east, on the other hand, the ancients saw the pinnacle as a royal uraeus



FIG. 3:
THE TEMPLE OF THE ROYAL URAEUS
GODDESSES (B 1100) AT GEBEL BARKAL,
UNDER EXCAVATION, JANUARY, 1997.

wearing the White Crown—or, in other words, as the serpent form of Nekhbet. I also believe that from the west, the ancients also could imagine the pinnacle to be wearing a Red Crown, symbolizing the second royal uraeus goddess Wadjet. The pinnacle, in other words, was probably conceptualized both as the god's uraeus and as the king's double uraeus, and thus, during Dynasty 25 and throughout the remainder of the Kushite kingdom, Gebel Barkal came to be recognized as the source of all supreme divine and royal power.

Even unexcavated, B 1100 appeared to be one of the most important areas on the site. Here, if the pinnacle theory was correct, there had to be a temple or temples, east of B 200 and 300, dedicated to the royal

uraeus goddesses. In Egyptian texts Nekhbet and Wadjet are known to have had shrines called the *Pr-wr* ("Great House") and *Pr-nsr* ("House of Flame") respectively. In the coronation text of Horemheb, we are told that Amun came from his temple to meet the royal candidate in his palace, and from there the two of them proceeded to these shrines, where the king met the goddesses, combined now as Weret-Hekau, and received from her his crowns and uraei.

In April, 1996, we examined a doorway in B 1200 (about 70 m in front of the pinnacle) and found carved on its jambs a fragmentary inscription speaking about the king's "going out to the *Pr-wr* and entering the *Pr-nsr*." This doorway led from a throne room and audience hall to a corridor whose axis (and probable exit, still unexcavated) was aimed precisely on the pinnacle. It was thus evident that the Kushite king, during his coronation, must, like Horemheb, have proceeded from within the palace to a rear door where he met the god, and the two of them proceeded together to these temples, which at Barkal must have been situated immediately in front of the pinnacle. This event in the coronation is actually depicted in the reliefs at Kawa, where Taharqa is shown being led into a *Pr-wr* to receive his crowns from Weret-hekau.

When we began to excavate the rubble in front of the pinnacle, we found the shattered fragments of a small Meroitic barrel-vaulted chamber that appeared to be an entrance to some deeper shrine crushed, buried, or sealed by a catastrophic rock fall from the mountain (fig. 3). Most of what we could recover were small fragments of blue-glazed tile and blocks from an arching roof, carved on the inside with flying vultures (one, with head preserved,



FIG. 4:
RELIEF BLOCKS FROM THE VAULTED CEILING
OF B 1100, SOON AFTER RECOVERY,
JANUARY, 1997.

wearing the crown of Nekhbet), rows of stars on the sides, and friezes at the lower ends of the vault showing seated vultures wearing the crowns of Nekhbet and Wadjet (fig. 4). There seemed little doubt that this was the entrance to a temple connected with the royal crowns.

We could suspect from the Taharqa reliefs at Kawa (ca. 680 B.C.) and from the palace doorway (ca. 620 B.C.) that a *Pr-wr* and *Pr-nsr* had

existed at Gebel Barkal at least as early as the seventh century B.C. We could also guess that these shrines had been built immediately in front of or hewn into the base of the great "uraeus" of the mountain, just as B 200 and 300 had been built into its west side by Taharqa. In other words, there seems a strong likelihood that what we had found was only a later entrance to a much older rock-cut temple, now completely concealed by rubble and enormous boulders. Conceivably this was also the place, mentioned in the Aspelta Coronation Stela (Cairo), where the crowns and scepters of previous kings were stored.

On one relief fragment we found a cartouche preserving the throne name *Mr-k3-R'*. Because the style of the reliefs is clearly high Meroitic, the name can probably be identified as that of Amanitore, who with her husband Natakamani, restored the Barkal sanctuary in the first century A.D. It seems likely that the original shrine had been buried by a rock fall at least once before and was restored by this royal pair. Some decades later it was destroyed again in the same way. Judging by the pottery we found above the rubble, the last destruction would seem to have occurred before the end of the second century. ♀



THE AMERICAN DISCOVERY OF ANCIENT EGYPT ESSAYS

NANCY THOMAS, EDITOR

Essays by James P. Allen, Dorothea Arnold, Lanny Bell, Robert S. Bianchi, Edward Brovarski, Richard A. Fazzini, Timothy Kendall, Peter Lacovara, David O'Connor and Kent R. Weeks. Companion volume to the exhibition catalog.

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NEWS FROM NEW YORK

CONTINUED FROM PAGE FIVE

station (Mari Girgis), and walk from there to the Mosque of Amr ibn al-As. If you keep walking straight ahead—north, passing the entrance to the mosque on the right-hand side of the road, you will come to a large cemetery that is more than a full city block square. Turn down the street to the left of the entrance; follow the cemetery's wall, and then take a right at the end of the block. Entrance to the "American Cemetery" comes up shortly on the right. There is usually a guard on duty (with keys)—if not, ask the wardens that sit at the entrance to the Coptic (Evangelical) cemetery slightly beyond the entrance to the American cemetery. Enter the cemetery, following the main walkway, and take the second path to the right. Reisner's grave is on the right hand side.

The grave reads: "Erected in memory of GEORGE ANDREW REISNER by his family by the Trustees of the Museum of Fine Arts, Boston in honor to the Archaeologist and by his Egyptian workmen in memory of their mudir and friend."

The grave is kept clean and is surrounded by plants. It was especially watered, at our request, by the guardian, a kindly Egyptian woman. We found the cemetery thanks to a tip from Mark Lehner, who was good enough to mention that Reisner was buried in Old Cairo in the cemetery opposite the market. ♀

Terry Walz



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FACING ETERNITY:

MUMMY MASKS FROM ANCIENT EGYPT

Sarcophagus masks, wood and cartonnage from Old Kingdom through Roman Period. Ongoing. The Museum of Fine Arts, 617-267-9300.

DALLAS

SEARCHING FOR ANCIENT EGYPT

134 artifacts from the Univ. of Penna. Museum collections. The exhibition documents aspects of ancient Egyptian culture and society and features a newly-conserved 4300 year-old chapel wall. Sept. 28-Feb. 1, 1998. Dallas Museum of Art, 214-922-1200.

DETROIT

SPLENDORS OF ANCIENT EGYPT

170 Egyptian Antiquities from Roemer-und-Pelizaeus Museum, Old Kingdom through Late Period. Sept. 16-Jan. 4, 1998. Detroit Institute of Arts, 313-833-7900.

KNOXVILLE

ANCIENT EGYPT: THE ETERNAL VOICE

The sarcophagus and mummy of Djed-Khons-Iwef-Ankh of the 26th Dynasty; more than 200 artifacts, including reproductions of Egyptian Buildings and statues. Ongoing. McClung Museum, Univ. of Tennessee.

PHILADELPHIA

THE EGYPTIAN MUMMY

An ongoing exhibition showing Egyptian ideas about life after death, and the revelations of x-ray and autopsy studies of mummies from the museum's collection. The University of Pennsylvania Museum of Archaeology and Anthropology 215-898-4000.

WASHINGTON, DC

ANCIENT EGYPTIAN GLASS

Fifteen colored glass vessels of the 18th Dynasty from the Charles Lang Freer Collection. Ongoing. Freer Gallery of Art, Smithsonian Institution, 202-357-4880.

LOOPING AND KNITTING, A HISTORY

Objects include the earliest of knitting excavated in Egypt, 12-15th centuries. Feb. 7-July 27, 1997. The Textile Museum, 202-667-0441.

FELLOWSHIP

Veronika Gervers Research Fellowship in Costume and Textile History Royal Ontario Museum announces annual fellowship up to \$9000 CAN to scholar working on textile or costume history. Research must incorporate, or support, ROM collections which cover a broad range of time and geography. Contact: Chair, Veronika Gervers Memorial Fellowship, Textile and Costume Section-NEACM Royal Ontario Museum, 100 Queen's Park, Toronto

ON M5S2C6, Canada; 416-586-5790;

Fax 416-586-5877; E-mail textiles@rom.on.ca;

World Wide Web www.rom.on.ca. Application deadline is Nov. 15.

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Early October Yale University. Ten panels include: 1. climate change in the Ancient and modern Middle East 2. Use of satellite imagery in studying Middle Eastern environments 3. Analysis of proposed unified management plan for Jordan River basin. For info. contact: Roger T. Kenna, doctoral cand. History Dept. Email: roger.kenna@yale.edu